CANADIAN MOVING PICTURE Digest

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Government Agency vs. Private Enterprise

IN August of this year the National Film Board presented a Brief to the Royal Commission on National Development in the Arts, Letters and Sciences. The Royal Commission, with The Hon. Vincent Massey as its Chairman, has been visiting several cities in Canada and has received Briefs presented by Literary and Musical groups, Little Theatre and Ballet groups as well as Briefs from other educational and cultural groups in Canada.

The Canadian Motion Picture Industry has not as yet presented any Brief to the Royal Commission, but at the Industry's Council conference held at the Chateau Laurier, Ottawa, in October, the Intra-Industry Committee, the chairman of which is Jack Chisholm, brought in a resolution advising such a Brief for presentation to the Royal Commission when it meets this month in Toronto. The committee further advised that a permanent Intra-Industry committee be formed to study the Briefs already submitted to the Royal Commission as such Briefs *"May affect Free Enterprise in general, and in particular the Canadian production, distribution and exhibition of motion pictures and television"*.

The Legislative sub-committee also presented a Resolution advising in particular the study of the Briefs presented to the Royal Commission by the CBC and the National Film Board. The chairman of the Legislative Sub-Committee was Archie Mason.

It is, therefore, evident that the Canadian Motion Picture Industry is concerned with the expansion of two Government Agencies in the field of Entertainment.

We have heard that the CBC intends to enter the field of Television, and that it has already been given an appropriation of $4,000,000 to develop Television. We know that, as a Government Agency, it controls Radio in Canada; and it is evident that the Government intends that it shall control Television, since no private licenses for Television have as yet been granted, although a few applications for licenses have been made.

Regarding the Brief submitted by the National Film Board, we have a summary of this Brief and quotations from this Brief as released to the Press last August, from Ottawa.

Since members of our film industry consider that the Brief contains certain requests which *"tend toward too much control and of a competitive nature"*, we will examine it, but prior to such study let us survey the general activities of the NFB, which is a Government Agency.

The National Film Board has been producing Canadian short subjects in Canada for several years prior to World War II, and it continued its producing activities through the War Years. It distributes a series of Short Subjects through a major distributing company, Columbia Pictures, in Canada. It also distributes 16 mm. extensively in Canada, using its own facilities for this purpose. It distributes its films in the U.S., England and in several other countries.

It produces excellent Canadian Short Subjects and some of these have won Awards in the field of Documentaries in several countries. During the War Years, as a Government Agency, it was able to secure Enemy Film Shots and other film material which no other producing medium could obtain. Back of its operation is the fact that it is a propaganda Government Film Agency in Peace and in War.

Because of its position it has not escaped calumny and criticism, from the public and from parliamentarians, and has been the subject of Government Investigation and Parliamentary Debate, directed toward its usefulness, its operational costs, its distribution channels, its influence and the subject matter which it has utilized. Several times in its history, it has been almost talked to death. It has not been able to grow luxuriously in the Lap of Government Patronage and its personnel has been drastically cut, nevertheless it has managed to live and has improved in story material, in production values and has gradually widened its distribution markets.

The attitude of the American Film Industry, influenced by the Canadian and Hollywood co-operative plan, for helping Canada to secure additional American dollars through an accelerated Tourist Trade, has definitely helped its distribution in the United States and has made American audiences more receptive to Canadian-made Short Subjects.

Some 16 mm. Distributors in Canada have, at various times, objected to the widening of its Canadian exhibition, and theatre operators of regular film have objected, also, claiming that this was in competition with Private Enterprise. But the NFB and its commissioner have, in reply, pointed out that its exhibition and distribution were mainly rural, in districts where there were no other films showing. It stressed its value as a propaganda medium, claiming that it helped Canadians in different parts of Canada to draw closer to each other through information which it distributed and exhibited concerning the activities of the people of the different provinces in Canada.

As a Government Agency it enjoys a preferential position over Private Enterprise in this field, and gets the first chance, and, at times, the only chance to film Canadian Events which no Private Enterprise can get.

Up to the present, the Canadian Motion Picture Industry has been sympathetic and has assisted the NFB in securing the distribution and exhibition of its Short Subjects in Canada and in the United States.

(*Continued on Page* 8)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE · TORONTO

COMMAND PERFORMANCE
Selected for 1949's most distinguished film occasion of world significance
Metro-Goldwyn-Mayer presents
ERROL FLYNN
GREER GARSON
WALTER PIDGEON
ROBERT YOUNG
in
"That Forsyte Woman"
Based on Book One of
JOHN GALSWORTHY'S "THE FORSYTE SAGA"
JANET LEIGH
with HARRY DAVENPORT
color by Technicolor
Screen Play by Jan Lustig, Ivan Tors and James B. Williams
Additional Dialogue by Arthur Wimperis
Directed by COMPTON BENNETT
Produced by LEON GORDON
M·G·M
25th
Anniversary
1924·1949
This year the selection for the Royal Command Performance was made from American films only. The choice of "THAT FORSYTE WOMAN" singles this great entertainment for world attention and confirms all forecasts of its importance.
This great star-studded Technicolor production will be the next attraction at Radio City Music Hall.

RAY PRESENTS

RESOLUTIONS which were unanimously adopted by the delegates, after they were submitted by the Sub-Committees at CMPIC conference at Ottawa, must be further ratified by the various Associations which had sent delegate-members to Ottawa.

The time for acceptance or rejection is not later than Dec. 31st, 1949. The Maritimes Allied and the MPTO of Ontario have already ratified the Resolutions. Sub-Committees, Officers and Board of the Canadian Motion Picture Industry's Council cannot act on the Resolutions until all representative members, through their Associations, have ratified the Resolutions. If there is not unanimity in respect to the Resolutions, if there are changes or suggestions in respect to the Resolutions, these will most likely be brought before the delegates at the council conference in February, 1950.

The Resolution concerning the examination of the Briefs which have already been presented to the Royal Commission, and the Brief which the CMPIC has been advised to present, should be expedited.

THE Hon. William Goodfellow, Minister of Public Welfare of the Provincial Government and Controller Lamport, representing His Worship, The Mayor of Toronto, were distinguished guests at the MPTOA of Ontario Annual Meeting Luncheon. Both gentlemen had words of praise for our Industry, but it is not unusual for Government Officials and Municipal representatives "to pat us on the back" as Morris Stein remarked at the luncheon. Relief from singular and discriminatory taxes is another matter.

I have often wondered why the Motion Picture Industry is singled out for such a multiplicity of taxes when it performs a distinct national service. Let us for the moment forget about its War Services, and talk about its services in Peace times only.

IN Canada, there are close to two thousand exhibitors engaged in the field of exhibition; men and women who are residents in Canada, hundreds of whom are property-owners, rent-payers and are an integral part of their communities. They, the Distributors and the Allied Industries, represent part of the Family Life of Canada. Many have large investments in theatre construction and other properties and in Private Enterprises which have helped materially in building up the towns, and the cities of Canada.

Business and residential districts have grown up around theatres, where there has been, previous to theatre construction, only open fields. In a country which has so much land as Canada, filling in the vast empty spaces with residents, with business centres, helps to establish community centres, and provides the foundation upon which a nation can grow and prosper.

NO exhibitor has received any preferential government treatment for such initiative and enterprise, nor has he escaped from any taxes which the Powers That Be can impose. Instead of singling out such exhibitors, who have come into a theatreless town, or an undeveloped centre of a city, for consideration, they are generally singled out as another Sucker Source from whom Taxes, particularly designed for him, can be collected.

If Municipalities and Governments were smart they would make it very easy for motion picture theatres to operate and for the public to attend these theatres. Because such Entertainment is a very inexpensive form of Amusement, and providing facilities for inexpensive Entertainment for the people is a Government consideration, particularly today, with the prevelant instability following two world wars.

THERE is more sane thinking and clearer thinking when people have the opportunity to escape from depressing conditions, and the thoughts which obsess and many times confuse them.

People must have a safety valve to rid themselves of pent-up thoughts and emotions, for every human being is a potential Atom Bomb, capable of not only blowing himself up, but a community, a province or a nation.

We have learned a few things about the Atom, the dynamic power of certain of its Elements, but how little have we learned about the human dynamo, since we handle these with so little thought.

EVER since the Canadian Motion Picture Industry, through its exhibition, has become important, municipalities, and Governments have pondered on how they can use this Industry for the collection of Taxes, and have singled out this Industry, from all other Industries, for particular taxation.

Examine the Hospital Tax as an example of a singular tax. Patrons of theatres pay a tax for the support of Hospitals, and exhibitors are forced to collect such a Tax, to fill out daily reports, for such purpose. One would imagine that only the people who pay for admission to theatres, or other forms of Amusement, should pay for the support of Hospitals, whereas the Hospitals are most likely filled by people who never have any Amusement — that is what probably makes them ill.

Are not the support and maintenance of Hospitals in the same department as Public Welfare; and should they not be supported by all the people, the stay-at homes as well as those who attend Amusements?

If there must be a hospital Tax, why is it not imposed on all Industries, on all Businesses? Why is such a Tax not included in the taxes we pay for the support of Public or Separate Schools? Why is there not a Hospital Tax on those who ride in Cars, or in Taxis, on Travel Tickets? Why only on people who attend theatres and other places for which they pay admission?

If the tax were removed, admission would be so much cheaper and patronage would be increased; and this might be the difference between black or red for the exhibitor. Citing the profits of Circuit Theatres does not prove anything, because individual theatre operators, affiliated with a Circuit, may still be in the red with their respective theatre or theatres. Regardless of black or red figures, this is not the question, what is the question is why should any Industry be singled out to pay a Tax for a Service which is not restricted but which is for the benefit of all the people?

Toronto and District

By BILL PRESS

MURRAY L. ZWEIGMAN of Theatre Poster Service got hold of a brand new idea for exhibitor's meetings in Canada for the recent meeting of the Ontario exhibitors and proceeded to work it with the greatest of success. A cocktail party was held immediately following the luncheon meeting by Theatre Poster Service to introduce the new luminous poster line which they are featuring to over 200 Ontario exhibitors present. We hear that this showmanlike gesture was not only a social, but also a business success.

* * *

Rumors that "Interset", made some time ago by RKO, may be re-released here soon brings waves of enthusiasm from theatrical and other culture-conscious groups. The play is a favorite for both amateur and stock companies and has been done by several Toronto groups.

* * *

Arrangements for Danny Kaye's personal appearance at the big Variety show at the Toronto Imperial on November 17th are assuming Hollywood proportions, according to those hard-working Variety Barkers who are in charge.

Kaye arrives in Toronto on the Tuesday preceding the show and on his itinerary are parades, press conferences, meetings with civic dignitaries and a personal appearance at the opening of Variety Village which is scheduled for Wednesday, November 16th.

The number of tickets now available is minute and the scrambling for them, heddy. Among the features at the show will be the presentation of a General Motors station wagon which has been donated to the village by the automotive company.

Arrangements have been made by the Committee in charge, with Trans-Canada Airlines to call the plane on which Danny Kaye will be a passenger from Chicago to Toronto, "The Danny Kaye Special".

When Danny Kaye arrives at the Malton Airport, Associated Screen News, Warner Pathe cameramen, Civic Dignitaries, radio and Press representatives will be there to welcome and greet him as will also Variety representatives.

After a brief reception at the Airport, Danny Kaye's Party will proceed to the hotel, and, at 8 p.m. that evening, there will be a press and radio reception in his honour.

On Nov. 16th, at the noon hour, a Motorcade to City Hall for a civic reception is planned. A luncheon at Variety Club will follow and, at 3 p.m., a Motorcade to Variety Village for the official opening of the Occupational Training School for Crippled Children.

Danny Kaye will make a personal visit to the Winter Fair at Exhibition Park. On Thursday, he will make a personal appearance at the National Council of Jewish Women's luncheon, at 2.30 p.m. On the same day, he will make a brief appearance at a play presented by Canadian Council of Christian and Jews, and, at 8 p.m. that night, the Premiere of "Inspector General" will take place at the Imperial Theatre, Toronto.

According to reports, Imperial will have a complete sell-out, with tickets from $5.00 to $10.00, but special seats have been sold under a subscription plan which has no limit on admission price.

* * *

Mike Edson of Gaumont Kalee delivered a paper before the Town Meeting of Radio Technicians held by the Radio Manufacturers' Association at the Montreal Technical Institute. The paper covered Recordings — Disc, Tape and Wire and "What You Should Know About Them". The Edson paper created a most favorable impression and was the subject of much comment.

KENNEDY TAKES OVER PR FOR EMPIRE-UNIVERSAL

A. W. Perry, President of Empire Universal Films, Limited, realizing the importance of public relations, wishes to announce that Walter Kennedy, whose experience in this industry is varied, both in exhibition and distribution, will assume this very important position immediately. Mr. Kennedy's new offices will be located on the second floor of Empire Universal Films, 277 Victoria Street, Toronto.

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GURSTON ALLEN

who has been elected president of the Moving Picture Branch of the Board of Trade of Toronto. At the same time Frank Fisher was elected Vice-President for the coming year.

GIFTED CAN. DIRECTOR SCORES WITH PLAY

Toronto's young bright light of the theatre, Henry Kaplan, has come up with another winner in the college drama circuit. Produced by Victoria College, "All My Sons" under Mr. Kaplan's direction received excellent notices in the local press in which it was stated that "the gifted director . . . has approached his task in the true Ibsen spirit".

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MPTAO Hears Plea For CMPIC Passes Resolutions Unanimously

An impassioned address on the intent of the Motion Picture Industry Council of Canada was delivered by Morris Stein at the morning business session of the Motion Picture Theatres Association of Ontario at the King Edward Hotel, Toronto.

The new council, said Stein who was speaking for J. J. Fitzgibbons, chairman of the national body, was *"to create a united front and a single voice for the industry in Canada."* All branches could meet on a common ground *"to demonstrate we are an* important industry" and there would be one basic rule of unanimity.

"Public relations means everything in our business," Stein asserted, adding that, in Ottawa conference, "nobody was talking about fighting anybody". A committee was formed to increase theatre attendance through the development of ideas for the practical benefit of all concerned. The committee on intra-industry relations was important, he believed, because it was essential to know the problems of other branches of the business. The industry council would need dollars in due course for its undertakings and Mr. Stein outlined how the initial budget had been apportioned between the different organizations and among the exhibitors of the provinces.

"Unless every association approves the recommendations of the council, then the organization fails," was the challenging statement from Mr. Stein.

Harry Alexander, veteran Toronto exhibitor long identified with theatre organizations, proposed that the MPTA of Ontario approve the work of the industry council and the vote was unanimous.

H. C. D. Main, retiring president of the Ontario group, gave a comprehensive report on the separate session at Ottawa of the National Committee of Motion Picture Exhibitors' Associations of Canada which, he pointed out, had sponsored the meeting at which the industry council has been created. Main referred to the move for the national exhibitors committee to apply for a blanket television license for the use of theatres in Canada generally. Arthur Hirsch of Montreal was made the chairman of a special committee to report on the undesirability of the televising of feature films in direct competition with theatres. The Ontario association voted approval of this step.

Executive-Secretary Arch H. Jolley read a letter from Raymond Allen on the spread of civic auditoriums in Ontario with activities whch conflcted with licensed theatres. Harland Rankin of Tilbury spoke on the increased competition from 16 mm. operators, pointing out that public libraries were also now stocked up with films Chairman Main suggested that all places for the commercial exhibition of moving pictures should be placed under the direct control of the Provincial Theatres Inspection Branch. These matters were referred to the incoming board for action.

Chairman Main introduced a measure that a special committee on the Ontario amusement tax be formed by the new executive of the Ontario association and the recommendation was approved.

"We have a right to protest against the Ontario Hospital Tax Act as discriminatory against the theatres," declared Morris Stein, although, he pointed out, "we do not want to fight the newspapers, police or government".

"This tax does affect admissions," Stein continued. *"It is evident that the extra money of the public for entertainment is no longer available. Many theatres have shown a decided drop in business. Let's organize and let's be specific on tax relief."*

The report of Lou Rosefield of Hamilton, chairman of the organization and membership committee, brought out the healthy condition of the Ontario association. Although there had been some withdrawals for various reasons, the net increase for the year had been eleven members and the total now stood at 327, the largest on record.

In his report on budget and finance, Chairman William Summerville, Jr., announced that the year's receipts totalled $11,802 and the expenditures were $10,309.85, leaving a surplus of $1,492.

There was an extensive, comprehensive and highly satisfactory report from Arch Jolly which recounted the activities of the association and of his own office during the past twelve months. These included negotiations with the Ontario Hydro, police commissioners, municipal councils and ohter bodies, the handling of arrangements for trailers, emergency shows and the mass of correspondence including regular bulletins and circular letters. He had been a speaker at eight gatherings in behalf of the industry but has been unable to accept 37 invitations because of important and pressing office duties.

Prior to the election of the twelve new directors for the Ontario association, Chairman Main eulogized the long and faithful work of three members of the executive who had found it necessary to retire from office. Dick Main paid tribute to each in turn, these being N. A. Taylor, Bill Summerville, Jr., and Herb Allen.

The elections resulted in the naming of four new directors and the return of eight members of the board. The new men are Raymond Allen, Premier Operating Corp.; Stan Gosnell, Uptown Theatre, Toronto; Harry S. Mandell, 20th Century Theatres, and Ben Ulster, Broadway Theatre, Toronto.

The re-elected directors are Morris Berlin of Ottawa, Sam Fine, Dick Main, Roy Miller of St. Catherines, George H. Peters, Lou Rosefield of Hamilton, Floyd Rumford of Forest and Morris Stein.

Two distinguished observers at the convention were Matt Park of Wetaskiwin, Alta., and Roy Chown of Calgary, who are officers of the Alberta Theatres Association.

With the business session over in excellent time under the able direction of retiring-President Main, the members and other representatives of the industry enjoyed a social recess, then turned to the luncheon to hear a coterie of government, civic and trade speakers. The day concluded with a first meeting of the new directorate which named the 1949-50 officers and committees.

ONTARIO EXHIBITORS ELECT OFFICERS

Following the meeting of the Ontario exhibitors last week, the new executive was elected. The new board will consist of Roy Miller, President. George Peters, Vice-President; Stan Gosnell, Treasurer; Ben Ulster, Secretary; and Arch Jolley remains as Executive-Secretary.

Dick Main will be Chairman of the Budget and Finance Committee which also includes Stan Gosnell and Morris Berlin.

Sitting on the Organization and Membership Committee are Lou Rosefield, Floyd Rumford and Morris Berlin, under the chairmanship of Raymond Allen.

Directors Morris Stein and George Peters have been selected as delegates to the Motion Pictures Exhibitors Ass'ns of Canada and a special committee on taxation has been set up under the guidance of Dick Main.

ROY MILLER

Seen At The Ontario Exhibitors' Meeting

Top: Angus Jewel, Lionel Lester, Mr. & Mrs. Lou Consky, Doug Wark, William Singleton and Leo Devaney.
Left: Stan Gosnell, Howard Elliott, Doug Smith, Margaret Etwell, Norm Lear, Bob Lester. In the background: Alf Perry, Ben Geldsaler and Jack Karr.
Centre: Past President C. D. H. Main addresses the exhibitors.
Right: Gordon Lightstone, O. J. Silverthorne and Morris Stein.
Bottom: A group photograph of the gathering in session.

Rank Reports 760,000 Pound Loss --To Make Only 7-10 Pix Next Year

In his annual report to the stockholders of Odeon Theatres Ltd. (Br.), for the twelve months ending June 25th, 1949, Chairman J. Arthur Rank hit the headlines with a bang this week. Pulling no punches, Mr. Rank flatly stated that the current difficulties in which his company finds themselves have their origin in the ad valorum duty imposed in 1947 (the duty which led to the embargo on American films). The attempt to increase the quantity of British product to meet the quota and embargo situations has proven completely unsuccessful, he said.

Mr. Rank further blamed his company's loss for the year of 146,000 pounds on the present British entertainment tax which takes 40% of movie theatre receipts.

In his statement, Mr. Rank reported an *"unsatisfactory and disappointing and particularly unhappy"* financial year.

Accounts of the £68,000,000 film empire showed a net loss before taxation of £746,000 for the year that ended June 25, as compared with the previous year's profit of £4,175,000. Trading profits fell by £4,321,000, reflecting a loss on production of about £3,035,000.

"The future is uncertain and must be so," Mr. Rank said.

As a result of the losses only six to 10 feature pictures will be filmed during the six months ending next June. That will keep the two remaining Rank studios turning over, but no plans are being made beyond that date and still more workers may be fired.

Before future production is scheduled, Mr. Rank said, he hoped the British Government will have announced "an alleviation of the burden of the entertainment tax" which now takes nearly 40 per cent of movie theatre receipts.

Unless conditions improve, Mr. Rank added, production may be halted. Consideration already has been given to that, he disclosed, but the idea was rejected for the present.

Reduced production, Mr. Rank said, means that the time is coming when British feature films the government requires all theatres to show will be fewer.

That will offer a wider market for American pictures if the government ever feels that it can spare the dollars for them; otherwise the quota will

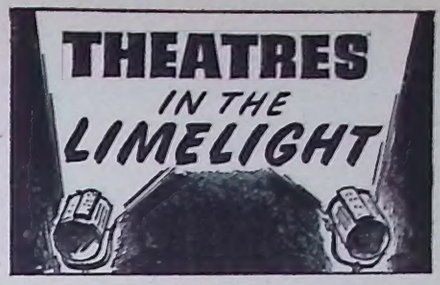
(*Continued on Page* 10)

J. Earl Lawson, president of the J. Arthur Rank Organization of Canada, Ltd., said in Toronto, business of the Rank interests in Canada is at "a very satisfactory level."

Mr. Lawson said the organization in Canada has been set up from the beginning as a self-contained operation.

"Both gross revenues and net earnings on the theatre side for the first nine months of this year have held above 1948, which was a profitable year."

At the Theatre Poster Service cocktail party which took place following the meeting of the Ontario Exhibitors: Murray Zweigman of Theatre Poster Service proudly welcomes Sam Fine, Dan Krendal, Ray Lewis, Editor of the Digest; Jack Arthur and Dick Main to the exhibition of his new luminous posters.



Theatre Holding Corp. announces that the contract has been let for their new theatre at ATIKOKEN, ONT., the home of the Steep Rock Iron Mines, midway between Ft. William and Ft. Francis. The theatre is expected to be finished by late spring. At the same time, the company revealed plans to build a drive-in at KITCHENER, ONT.

The Century Theatre in BONNYVILLE, ALTA. was opened recently by Fred Steffin. The new theatre has a capacity of 350.

A syndicate of Brantford business has been granted a permit to build a drive-in at BARRIE, ONT. The land is already purchased and work starts immediately. This project is under the direction of the same group who are building a drive-in at WOODSTOCK, ONT.

Principal Investments opened its new Quonset-type theatre at PENATANG, ONT., on Wednesday, Nov. 2nd, with the Mayor and Town Council present and all the trimmings. Among those who attended from Toronto were Mr. P. Ben Freedman of Allied, Curley Posen, Mrs. A. B. Bennet, Mr. and Mrs. A. J. Bennet and Mrs. H. Bennet. The theatre seats 596.

The Swedlove Brothers have announced plans for a new 275-seat Savoy Theatre at CARDINAL, ONT.

Construction of the new "Green Acres" Drive-In at LETHBRIDGE was started last week by Western Drive-In Theatres. Work on their new Southtown Drive-In at EDMONTON is also well underway.

EDMONTON is to get a 2,000-seat theatre which will probably be called the Paramount, according to E. A. Zorn, western division manager for Famous Players.

Drive-in theatres have been in the news in western Canada recently, with several announcements that new ones will open next year. Famous Players plans include: A $150,000 theatre near REGINA; one near MOOSE JAW; one at SASKATOON and one at BRANDON.

Skylark Drive-In Theatre Co., Ltd., has been operating in REGINA this summer and has obtained a five-year lease, with option to buy for $5,000, on city-owned land at MOOSE JAW.

GOVERNMENT AGENCY

(*Continued from Page* 1)

We quote from the Brief presented by the NFB on its television activity. Since 1943, it has been supplying the U.K. and U.S. TV outlets with Canadian films. In the last year, *"a total of 72 NFB subjects were televised in the United States 367 times, while 12 NFB subjects were televised in the United Kingdom up to April of 1949."* The Brief reports that, according to a U.S. estimate, 25% of television programs in the U.S. consist of films. *"In Canada, motion pictures will probably play a still greater part in television, partly because of the difficulty in securing live programs, and partly because of the lack of relay facilities"*. Economy was cited as a factor in favor of using films.

The Canadian Motion Picture Industry Council, for which The Digest is not speaking since, during thirty-five years of its publication it has learned through experience to speak only for itself, may have very good reason to view the NFB Brief with concern and apprehension, since no one in our Industry knows what Television may do to the Canadian Motion Picture Industry, particularly if it becomes Government-controlled through a Government Agency.

In Canada, there are several companies producing Commercial Shorts. Short Subjects, and, in the Province of Quebec, there is the production of feature pictures. Associated Screen News Lmited, Audio Pictures and Film Laboratories, have constructed costly laboratories for their respective production and the manufacture of prints for distribution and exhibition in Canada. There are other Private Enterprises of a similar nature in Canada. These are naturally disposed to protect their investments and their business enterprise and would not look with favour on a Government which would, through a Government Agency, enter into what appears to be unfair competition.

The Laboratories in Canada have saved Canadian dollars for Canada and have brought Millions of American dollars into Canada. They give employment to Canadians. They help to increase the Tax Revenue of our country. They have helped to establish a Canadian Film Industry. They help to develop Canadian talent in Arts, Letters and Sciences. If Canada is interested in keeping its young Canadians, who have a flair for motion pictures, *in Canada,* and those interested in music, the stage, and the Allied Arts, *in Canada,* it would be well and wise for the Government to refrain from entering into competition with such Private Enterprise, through any of its Government Agencies.

In pointing out its own direct role in Canadian television, the NFB outlines a plan whereby it would record "live" TV programs on film, placing these on circuits servicing rural areas not covered by video stations. The expansion of its activities in TV, it claims, would mean *"greater film coverage as well as an extended repertoire of subjects for regular film circuits, foreign TV companies, and film outlets abroad"*.

It is very evident that the NFB has an ambitious and a costly program planned but, realising the dependence of TV on the film industry, knowing of the many millions of dollars which the American Film Industry and other Private Interests have expended in experimentation in TV, its development and its use, would it not be far wiser for our Government to watch such development (which is being paid for by those who have the millions to spend, plus the facilities and the experience) and to watch the public interest in TV before using the people's money for such a venture?

No one knows as yet what Television will mean to Canadian theatre operators who have large investments in theatre properties in Canada. But, if it is going to be an important factor in Entertainment, it would be definitely unfair for any Government to grant licenses and money to its Government Agencies, depriving Private Enterprise of such licenses and competing, through its advantageous position, with such Private Enterprise.

It would be unfair and a form of Dictatorship to make Private Enterprise subservient to Government Agencies operating in the same field; and still more unfair for any Government to use the taxes collected from Private Enterprise to finance and develop a business which may put some of its tax-payers *out of business.*

Government Business is Big Business and, in Democracies, the people are opposed to Monopoly, irrespective of the fact that the Government may be the Monopolist. Government Business is the Business of running a country for the benefit of its people. It should be interested in maintaining a high standard of employment and a large percentage of employment. It should be interested in keeping businesses in business, and should not be interested in entering into a competitive business with Private Enterprise.

We are still in the process of Growing Pains. There is still much that Private Enterprise, Public Interest and Individual Effort can do for Canada and its people. Our Arts and Letters, our Sciences, our Canadian Motion Picture Industry are taking a form which is individualistic and recognizable. And, since it is a fact that *Great Bodies Move Slowly,* in this age of the necessity for speed, it is best for Canada that the speed of Private Enterprise and Individual Effort is directed toward the development of Television. Thus far, in this field, we have as yet made little advance, because the Great Body of our Government is moving slower than the adage concerning the movement of Great Bodies.

In defining its approach, the NFB Brief states, *"The prime duty of a Government Agency in a democracy is to explain and illuminate, under Parliament, the common objectives of the people. Its function is to stimulate and strengthen the processes of representative government, to reinforce a sense of community, and to emphasize not only the privileges but the responsibilities of free society"*.

We repeat that a Government Agency in "a free society" should not invade Private Enterprise, using the funds of a free people in a competitive enterprise detrimental to the interests of the people engaged in Private Enterprise.

It is evident that the Canadian Film Industry has helped to keep the NFB in business. Its Brief states that, during the past year, twenty-five short subject films in the Canada Carries On, En Avant Canada, and Vigie series have found an outlet in 550 Canadian theatres. In addition, 28 NFB newsreels have reached a Canadian theatre audience of sixty million; and, demonstrating the friendly American Film Industry's attitude, as previously stated, the Brief states that its short subjects and newsreels have reached an American theatre audience of 320 million, a television audience of 50 million, and have been distributed to theatres in England, Australia, New Zealand, as well as South American, European and far Eastern countries.

How does this coverage fit in with the claim that this Government Agency is restricting its services to rural districts where there is no exhibition of films and that it will record its TV programs on film and place them on circuits servicing rural areas not covered by video stations?

Its Brief states, *"When television is established in Canada, it will find ready for use a very substantial program and a technical capacity which could not be developed by another organization except over a considerable period of years"*. We are of the opinion that the NFB is misinformed in this respect. There are several Private Enterprises which are ready for the TV operation as soon as they receive the requested licenses.

The purpose of NFB, the Brief stated, was, *"to help Canadians in all parts of Canada to understand the ways of living and problems of Canadians in other parts, and to concern itself with distribution (of Canadian Government films and filmstrips) in other countries"*.

It is our opinion that, having defined its purpose and become a Government Agency for such purpose, it should adhere to the principles of its origin. *It should not become Big Business in competition with Private Enterprise.*

—THE EDITOR

TRADE HEADLINES

Governor Warren of Calif. Names Sid Grauman "One of the Important Builders of the State".

•

Six Toronto First Run Theatres Play 20th-Fox Pictures Simultaneously — "Pinky", "Everybody Does It", "Male War Bride" (4th Week).

•

"Lost Boundaries" — Astral — 9th and Final Week Towne Cinema, Toronto.

•

"Jolson Sings Again" — Columbia — Tremendous Business Elgin Theatre — Ottawa.

•

Paramount Winds Up Divorcement With New United Paramount Theatre Company National Circuit of 500 Wholly-Owned Theatres in U.S.

•

Skouras-Brandt-Ranforce Circuits Join Up for Sixty Theatre Presentation U-A's "Black Magic".

•

U-I Announces 42 Pix Next Year — 12 from Rank — 40% Increase Over Announced Program.

•

Director George Cukor Responsible for the Laughing MGM Comedy "Adam's Rib", with Spencer Tracy—Katharine Hepburn—Judy Holliday—Jean Hagen—Marvin Kaplan.

•

Paramount's "Heiress" Holds 5th Week — Radio City Music Hall — Goes Into 3rd Week Carthay Circle, Hollywood.

•

Louis Applebaum's Musical Score for "Dreams That Money Can Buy" is Outstanding — Toronto Premiere Museum Theatre — $1.20 — Sold Out, Three Nights.

•

Al Jolson and CBS Sign 3-Yr. Contract for Singer's Appearance Network's Radio and Television Programmes.

•

David Selznick Preparing "The Unclean" — Story of a Leper — for production.

•

Eric Johnston Cancels Scheduled Press Interview — Makes Statement "Absolutely No Deals" re European Trip.

•

"Red Shoes" in 44th Week Fine Arts Theatre, Los Angeles.

•

RKO's "Savage Splendour", Technicolour, Opened Rialto, Broadway, Big.

•

Mr. and Mrs. Alex Adilman, Montreal, Return From 3 Months European Trip.

•

Quebec Allied Meeting, Mount Royal Hotel, Nov. 9th.

•

Canadian Exhibitors Studying Television Plans of TOA and Other U.S. Groups — Independents May Present Applications for TV Licenses.

•

BBC Completing Purchase of J. Arthur Rank's Shepherd's Bush Studio for TV Production — Islington Studios and Equipment Also Being Sold at Auction.

•

Paramount's "My Friend Irma" and Big Show for Variety Tent at Palace, Hamilton, Sun., Nov. 27th—Odeon Theatre Donated.

PROMOTIONOTES

is a **"Theatre Calendar"**, the pages of which are given out each month, with programs booked underlining the dates. Top and bottom ads on the calendar pages help to defray the cost of printing the calendar.

Manager **Slaw Meretsky of the Centre Theatre, Windsor,** has run a **"Talent Discovery Contest"** of which he says "It was a lot of hard work but it was worth it; the comments were wonderful and everyone, contestants and patrons alike, were well satisfied." Naturally, the contest garnered lots of local newspaper space and the public relations for the theatre was terrific. Meretsky is also engaged in running a Saturday afternoon stunt known as **"The Fun Time—Good Show Time".** It runs like this: Every child that brings their birthday party to the show on Saturday afternoon receives a birthday gift from the theatre — one book of Famous Players' tickets, valued at $1.00. Also, the audience sings "Happy Birthday". The kids who are celebrating their birthdays enter into the stage program, as well. For example, one little fellow comes up to the stage and sings "Farmer In The Dell". He becomes a farmer and chooses a wife from the audience. That child, in turn, chooses another. And so it goes. And a good time is had by all, including the cashier who is plenty busy selling tickets.

George Forhan of the Belle Theatre, Belleville, claims that **institutional advertising does pay off** from time to time. To prove his point, he sent us some samples of what he means . . . one of the most effective

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RANK

(*Continued from Page 7*)

have to be filled with reissued British features.

In the meantime, Mr. Rank said, his organization was discussing with American companies joint production of pictures that would be both fundamentally British and acceptable in the United States.

That statement coincided with the presence in London of Charles P. Skouras, president of National Theatres Corporation of the United States, whose brother, Spyros Skouras, chief of Twentieth Century-Fox, is a director of one of Mr. Rank's companies.

At a press conference Mr. Skouras lightly dismissed rumors that he intended to buy up some of Mr. Rank's interests. He said: "I am here to have a good time."

Mr. Rank had what he called a "sorry account" to give of Britain's tussle with the American movie industry.

In August, 1947, the British Government, in an effort to save dollars on film imports, imposed a 75 per cent duty that caused American producers to withhold their producers from the British market for eight months.

British producers were called upon to keep the public entertained and theatres open. Just as their increased production was coming into the market the import duty was repealed and British pictures had to compete with the backlog of Hollywood's best, Mr. Rank explained.

Many of the British pictures lacked popular appeal, Mr. Rank said, because the country's capacity had been spread too thinly.

Another facet of the dispute with American producers was that the latter's attitude changed toward showing British films, Mr. Rank said, and dollar earnings from British pictures declined.

"Too much of the industry lifeblood is being drained out of the box office in taxes," Mr. Rank declared.

WPG. VOTERS UPHOLD DAYLIGHT SAVING

The result of the Daylight Saving vote in Winnipeg and suburbs on Oct. 27, which favored Daylight Saving, was a sore disappointment to the Moving Picture industry of the city, which worked hard to defeat it, but the majority was 7,000 in a vote of 75,000.

The Manitoba Film Board of Trade co-operated with the Manitoba Motion Picture Association in the campaign. The Industry said that visitors to Winnipeg coming from Standard Time areas could not reconcile their plans to attend the theatre after their shopping was over, finding that the hour they had lost prevented them from attending theatres. Summer business is therefore declining at Winnipeg Theatres during the D.S.T. period.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN
"My Gal Sal" (20th-Fox), with Rita Hayworth and Victor Mature, and "Submarine Patrol" (20th-Fox).

EGLINTON-UNIVERSITY
"Pinky" (20th-Fox), with Jeanne Crain and William Lundigan.

IMPERIAL
Fourth week. "I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

LOEW'S
Second week. "That Midnight Kiss" (MGM), with Kathryn Grayson and Jose Iturbi.

ODEON-CARLTON
"Easy Living" (RKO), with Victor Mature and Lucille Ball.

INTERNATIONAL CINEMA
"Louisiana Story" (Astral), Robert Flaherty.

SHEAS'-NORTOWN-CAPITAL
"Everybody Does It" (20th-Fox), with Paul Douglas and Linda Darnell.

TOWNE CINEMA
Eighth week. "Lost Boundaries" (Astral), with Beatrice Pearson and Mel Ferrer.

UPTOWN
"The Wizard Of Oz" (MGM), Technicolor with Judy Garland and Ray Bolger.

MONTREAL

CAPITAL
"Father Was A Fullback" (20th-Fox), with Fred MacMurray and Maureen O'Hara.

IMPERIAL
"The Gal Who Took The West" (Univ.), Tecnicolor with Yvonne De Carlo and Carles Coburn.

LOEW'S
Second week. "The Good Old Summertime" (MGM), Technicolor, with Judy Garland and Van Johnson.

ORPHEUM
Fourth week. "Home Of The Brave" (UA).

PALACE
"Red, Hot And Blue" (Para.), with Betty Hutton and Victor Mature.

PRINCESS
Second week. "The Big Steal" (RKO), with Robert Mitchum and Jane Greer.

SAINT JOHN

CAPITOL
"The Great Sinner" (MGM), with Ava Gardner and Gregory Peck.

PARAMOUNT
"Red, Hot And Blue" (Para.), with Betty Hutton and Victor Mature.

WINNIPEG

CAPITOL
"I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

GAIETY
Second week. "The Fountainhead" (WB), with Gary Cooper and Patricia Neal.

LYCEUM
"Lust For Gold" (Col.), with Glenn Ford and Ida Lupino.

MET
"Rope Of Sand" (Para.), with Corinne Calvet and Burt Lancaster.

ODEON
Second week. "Gone With The Wind" (MGM), Technicolor, with Vivien Leigh and Clark Gable.

VALOUR
Third week. "Monsieur Vincent" (EL), with Pierre Fresnay.

CALGARY

CAPITOL
"The Fountainhead" (WB), with Gary Cooper and Patricia Neal.

PALACE
"Flamingo Road" (WB), with Joan Crawford and Zachary Scott.

VANCOUVER

CAPITOL
"Everybody Does It" (20th-Fox), with Paul Douglas and Linda Darnell.

ORPHEUM
"Roseanna McCoy" (RKO), with Farley Granger and Joan Evans.

PLAZA-HASTINGS
"Calamity Jane And Sam Bass" (Univ.), Technicolor, with Yvonne De Carlo and Howard Duff.

PARADISE
"Renegades" (Col.), Technicolor, with Evelyn Keyes and Larry Parks also "Desperadoes" (Col.), Technicolor, with Randolph Scott and Glenn Ford.

STRAND
"Lust For Gold" (Col.), with Glen Ford and Ida Lupino.

VOGUE
Second week. "Christopher Columbus" (EL), Technicolor, with Frederick March and Florence Eldridge.

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WHY 'PORTRAIT FROM LIFE' PLAYED SIX SOLID WEEKS IN TORONTO

War flavor with Canadian angles and uniforms plus the personality of the Swedish star, Mai Zetterling, which very definitely registers with customers here, gave PORTRAIT FROM LIFE, strong word-of-mouth. On its 6-week Toronto first-run, (Odeon-Hyland), there was little drop in grosses from 1st to 5th week—less than one-third normal drop. Very heavy draw for people with European background. One dialogue line shook audiences: "Maybe it's just Canadians you don't like." In this scene-still, note Guy Rolfe, centre as an example of new type of British leading man, (also in BROKEN JOURNEY) who clicks with younger fans.

J. Arthur Rank Presents PORTRAIT FROM LIFE, (Melodrama); stars Mai Zetterling, Robert Beatty, Guy Rolfe, Herbert Lom, Patrick Holt. Produced by Antony Darnborough. Directed by Terence Fisher. An Eagle-Lion Release. (U.S. Title: Girl in the Painting).

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Newspapers use the yardstick of circulation as the true indicator of public popularity. 36,000,000 Americans paid to be moved by this woman's performance in "The Snake Pit." Greatness grows out of experience. If it were possible, it could be said that Olivia DeHavilland has multiplied her powers as an actress in "The Heiress." She has realized a giant of dreams in this performance.
"The Heiress"
THE LOVE STORY YOU'LL TALK ABOUT MOST . . . AND REMEMBER LONGEST!
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